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The Film Program

of the UNITED STATES DEPARTMENT OF AGRICULTURE

Reprinted from BUSINESS SCREEN No. 4, Vol. 11, 1950

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Business Screen, Number 4, Volume 11, 1950.

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New Jersey State Museum, State House Annex, Trenton.
Agricultural Extension Service, State College of Agriculture, New Brunswick.

New Mexico
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Agricultural Extension Service, A & M College, State College.

New York
Film Library, State Department of Commerce, 40 Howard Street, Albany 7.
Agricultural Extension Service, College of Agriculture, Ithaca.

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CHARLES F. BRANNAN
Secretary of Agriculture

Editor's Foreword

★ ONCE AGAIN, the Editors of BUSINESS SCREEN present a progress report on the contribution of motion pictures and the other audio-visual media to the education and information of all the people in Rural America.

It is altogether fitting that we dedicate this issue and the greater part of its contents to the hard-working men and women of the Motion Picture Service, U. S. Department of Agriculture and to their co-workers in the Forest Service, the Soil Conservation Service, and to all those in Extension Work everywhere. For more than three decades the whole field of idea communications has advanced through their efforts, just as untold millions of our fellow citizens on the farms have directly benefited by the content of their films.

Their story is told in simple but highly effective picturizations which improve farm production, reduce the toll of disease, increase the acreage of useable lands, and protect the nation's welfare. But it is reflected, too, in the tremendous increase of rural audiences as new thousands of 16mm sound projectors have been put to use along the lines of rural electrification projects. The films that bring vital information foreshadow other images which bring the best in the world's culture, marvelous new classroom films for the rural schools, and interpretations of Scripture to the rural church.

Screens are lighted throughout the long winter nights at increasing tens of thousands of farm group meetings, conducted in many instances by the 11,000 workers in the Cooperative Extension Services of the 48 states and three territories. "In our state of Minnesota," notes Extension Service Director Paul Miller of that state, "county extension workers in 1949 used 10 times more films than in 1944."

This immense audience of rural Americans is well-served by the U. S. Department of Agriculture and by the growing number of specialists in sponsored farm films now also reported in this issue. Together, Government, Industry, and the American Farmer have forged an unbeatable combination of production. Their example will benefit the whole world around us.

—OHC

CITED FOR MERITORIOUS SERVICE



DEPARTMENT OF AGRICULTURE
WASHINGTON

TO THE EDITOR OF BUSINESS SCREEN:

The U. S. Department of Agriculture in three-quarters of a century has become a great research and service organization whose activities affect the lives of all the people of this country. The Department has a special responsibility to inform farmers of its research and service activities so that they may achieve the best possible standard of living.

Motion pictures and other visual aids serve importantly in bridging the gap between research results and the translating of those research results into action on the farm and in the farm home.

The Department of Agriculture's Motion Picture Service has been producing films for more than 30 years and looks forward to continued service to farmers through films, other visual aids, and other media.

We in the Department appreciate the important part which agricultural films produced by industry and independent producers have had in improving agriculture. We stand ready to cooperate with all producers of visual materials in helping them portray the work of American agriculture.

I congratulate BUSINESS SCREEN on the contribution it is making to better farm living through the recognition in this issue of motion pictures in agriculture.

Charles F. Brannan
Secretary



MORE FILMS in the Farmer's Future

by R. L. Webster

Associate Director of Information, U. S. Department of Agriculture

WILL THERE BE MORE FILMS in the farmer's future?

If present trends in the U. S. Department of Agriculture, in industry, and in state agricultural institutions continue, the answer is definitely yes. There is today a growing awareness among those who work with farmers of the power of films to teach better agriculture; equipment is generally available, and there is a mounting supply of highly useful film materials.

The U. S. Department of Agriculture has been making motion pictures for more than a third of a century. It now has a wide range of research and service programs, well-dispersed and trained personnel to administer these programs, and the facilities and the will to produce and use visual aids.

When the Department was organized in 1862, it was given a mandate in its organic legislation to "acquire and diffuse useful information in the most comprehensive sense of that term." This it has done. Today the Department of Agriculture has research and action programs in the fields of nutrition, home improvement, crop and livestock improvement, conservation activities of many kinds, economic research, and programs aimed at securing income and living standards for farmers on a par with those of city people.

MANY POTENTIAL OUTLETS NOW AVAILABLE

The wide-spread staff of the Department of Agriculture along with the staffs of the state agricultural colleges, constitute a network of sincere men and women in all counties of the United States who are devoting their lives to the betterment of agriculture. Education and information are an important part of the work of all of these people and for many it is their primary function. In the Federal-State co-operative extension services alone there are about 14,000 workers, including county agents,

home demonstration agents, 4-H Club leaders and state and Federal employees. Other agencies have field offices at strategic locations. Forest rangers, who administer the national forests, have long been familiar to the American public. Inspectors, counsellors, and experts of every kind make up the total force.

These state and Federal agricultural workers represent a potential use of visual aids which it is difficult to over-estimate. Most of them have equipment for projection of films and other aids or at least have access to such equipment. Most of them have experience in the use of visual aids and are demanding more and more visual materials. They are becoming increasingly aware of the fact that with visual aids they can multiply many-fold their effectiveness in dealing with farm people. A national visual aids workshop held by the Federal Extension Service at Cornell University last summer is an indication of the interest in this field and the importance attached to visual aids by agricultural administrators. At this workshop there were 107 participants from 38 states, Hawaii, and Puerto Rico.

PRODUCTION FACILITIES ARE AMPLE

Not only is there the will to use visual aids in the Department of Agriculture but there exist excellent facilities for production of these aids. As pointed out in other articles of this issue of *BUSINESS SCREEN*, the Department of Agriculture has complete facilities for the production of motion pictures. With these facilities the Department has produced and will continue to produce in increasing numbers films and other visual aids which are needed in the day-to-day programs of the Department.

The personnel of the Federal Department of Agriculture has a counterpart in all the state agricultural colleges and state agricultural experiment stations and extension services. Many of these state groups are producing films related to the agriculture within their respective areas and in numerous instances films are produced cooperatively by the Department and one or more states.

Added to these two sources of film and visual aids production is the steady and increasing flow of agricultural films which are produced by business firms and by independent producers.

MORE NEEDS TO BE DONE

While it is possible to report much progress in the production and use of visual aids in agriculture, we who are in close contact with



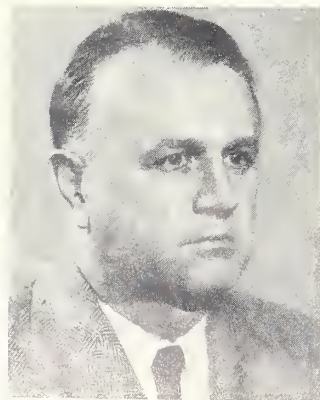
USDA CAMERA RECORDS the simple pleasures of a day's outing in the nation's forests.

it realize that much more needs to be done in order to capitalize fully on the potentialities of these media. Better understanding of the possibilities of films by the top administrative people in the Department of Agriculture is needed. There is a growing appreciation of the value of films in many parts of the Department but this attitude is by no means universal. There is the need for better planning of the production which now takes place. Films require a somewhat larger initial outlay of funds than do other media although in the long run they compare most favorably with other information methods in cost. Too often we have found in the Department that films have been produced because funds are available rather than funds being made available so that a film could be produced. Another need in the visual field is for greater integration of films with other media. For example, the Department of Agriculture for years has been an outstanding publisher of agricultural bulletins and publications of all sorts. For a good many of those years it has been producing motion pictures. There is no reason why publications should not contain carefully worked-out references to available visual materials. Likewise study guides for film materials should refer to the rich publication resources of the Department. There is a vital need for more prints of existing pictures and the need for many, many more films.

THE PLACE OF TELEVISION

The phenomenal growth of television has raised certain questions regarding the future relationship of agricultural motion pictures and television. There are some who believe that the time will come when farmers will get all their information visually by television and that visits by the county agent will be unnecessary and that the showing of films by agricultural workers will be a thing of the past. We in the Department are open-minded on this subject.

However, until the time comes that the Department can be sure that television stations will regularly present all the essential information which the programs of the Department require and until we can be assured that a substantial part of the farm audience can depend upon such television presentation, we are convinced that the motion picture pro-



R. LYLE WEBSTER, who serves the nation's farm press as Associate Director of Information, in charge of Press Relations, U. S. Department of Agriculture.



SCENE FROM "OUTBREAK" a USDA motion picture that helped fight the hoof and mouth disease. Sequence shows Mexican episode.

jector and the use of films which are tied into the farmer's problems will continue as essential parts of agricultural information and education.

VIDEO CAN BECOME A POWERFUL ALLY

All this is not to disparage in any way the high potential value of television to agriculture. Without question it will be a powerful weapon in our information arsenal. The Department even now is preparing for the time when televised information will be an integral part of our activities. We are now about to begin the third year of research on the use of television in agriculture. We have acquired much information as to the use of visual aids in television which we expect will prove of great value in the future.

"HOW TO DO IT" FILMS COME FIRST

Looking ahead, it appears that films will continue to grow in importance in the information and educational programs of the Department of Agriculture. It is not too far-fetched to look forward to the time when every important activity of the Department will regularly count on the production of one or more films a year to help in carrying out the activity. Most of these films will be essentially work tools for the people who are responsible for agricultural programs. This means that the majority of them probably will be in the how-to-do-it class. Undoubtedly there will be important documentaries from time to time but we feel that the greatest good can be accomplished by the wide-spread use of films which will translate the research and service accomplishments of this Department into tangible terms which the farmers and their wives can put to use on their own farms. Our films have been modest in cost. We expect them to continue so. We see little chance that the Department will make pictures with the budgets which industry and outside agencies employ.

Within this framework we look forward to a continual stepping up of the motion picture work of the Department of Agriculture so that the research which taxpayers have paid for may more rapidly be passed on to the user and thus more rapidly be made to pay off in terms of more efficient production for farmers and for happier living for all farm people. ●

MOTION PICTURE Service for Agriculture

by Chester A. Lindstrom

Chief, Motion Picture Service, U. S. Department of Agriculture

IN FEBRUARY 1949, blizzards of unusual severity swept down from Canada and within a few days enclosed many of our rangeland states in their icy grip. Roads were made impassable. The commercial life of hundreds of towns and villages was stilled. Cattle wintering on the ranges became isolated from their feeding-grounds. If conditions persisted — with millions of head of cattle being threatened by starvation or freezing to death — the meat supply of the nation was jeopardized.

Within the next week, as one blizzard followed another, each more severe than the preceding, conditions rapidly worsened. Acting quickly, a program was formulated in Washington to bring aid to the stricken states, a program that included the cooperative efforts of many of our federal and state agencies.

DOCUMENTING THE "OPERATION SNOWBOUND"

Thousands of bulldozers, weasels, tractors and cargo planes were sent to the snowbound states. This gigantic effort to break the grip of the snow blockade, known as "Operation Snowbound," brought vital assistance not only to the people but to millions of cattle wandering aimlessly on the wind-swept range.

A crew from the Motion Picture Service of the Department of Agriculture was flown to Nebraska to cover some of these activities. Another crew working on a film in Colorado was shifted to "Operation Snowbound" to cover activities in that state, and a third was flown to Nevada.

Thus, a pictorial account of the tremendous project *Operation Snowbound* was recorded on film. Shortly after the blockade had been broken, the footage was edited and scored, ready for presentation and study.

—AND THE CAMPAIGN VS GRASSHOPPERS

Similarly, in the summer of 1949 the range states were again threatened, this time with a plague of grasshoppers. Congress appropriated several millions of dollars for relief of the stricken states. Not only were the valuable range grasses being ravenously consumed by tremendous swarms of grasshoppers, but the great wheat-fields of the west were also threatened with destruction. The grasshoppers were everywhere — in the crops, on the trees, even in the homes. However, the outbreak had been expected and the campaign to combat this insect invasion — the baiting of millions of acres of land with a bran containing a poisonous insecticide — had been carefully planned

by the Bureau of Entomology and Plant Quarantine.

When operations got under way, again in cooperation with the Bureau of Entomology and Plant Quarantine, a crew from the Motion Picture Service of the Department was on hand to follow each step in the campaign — from the preparation of the bran at the many mixing-stations to the spreading of the bran by a fleet of airplanes over great stretches of rangeland. And today this footage is in the process of being edited for a film to stress to the farmers and stockmen of the nation not only the incredible damage grasshoppers can work on the food supply of the country, but also the urgent need for their cooperation in combatting this menace.

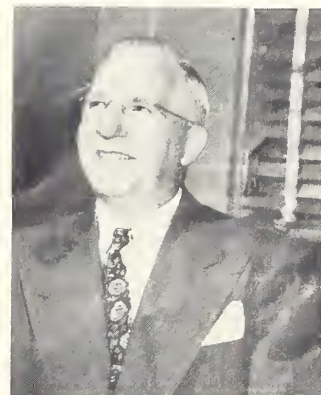
These are but a few of the newsreel "on-the-spot" type of films produced by the Motion Picture Service. More common, however, is the "planned" film produced from a shooting script.

FILMS HELP SAVE OUR LIVESTOCK

In 1946, foot-and-mouth disease broke out among cattle which had moved through the port of Vera Cruz, Mexico. Within a few weeks the disease had spread with lightning-like rapidity to 16 states and the Federal District of Mexico City. Here in Washington, specialists of the Department of Agriculture's Bureau of Animal Industry began to map an information campaign to bring home to the farmers and stockmen of this country the terrible power of the disease's contagion, as well as the economic havoc it had wrought for centuries past among countries of the Old World. The use of a film was one of the informational media to be employed in this campaign.

Meanwhile Congress had appropriated 35 million dollars for aid to Mexico — aid for this
(CONTINUED ON THE FOLLOWING PAGE)

CHESTER A. LINDSTROM . . . veteran of farm film production who heads the Motion Picture Service of the U.S. Department of Agriculture.



Serving Agriculture:

(CONTINUED FROM THE PRECEDING PAGE)

country as well, for the purpose of the campaign was to keep the disease confined within the quarantined area, prevented from reaching our Texas border.

Therefore, in cooperation with the Bureau of Animal Industry, a motion picture crew was sent to Mexico to cover operations there. Another crew was sent to California to re-stage the last foot-and-mouth disease outbreak in this country in 1929.

Thus, valuable information was made available to the farmers and ranchers of the country in the film *Outbreak—The Story of Foot-and-Mouth Disease*—information to help them spot the symptoms of the disease as well as the proper corrective measures.

MEETING NATURE'S FORCES HEAD-ON

At present, employing the same documentary technique, a film on brucellosis, the most prevalent of our cattle diseases, is being produced. By depicting the danger of the disease to our farm economy, as well as its menace to our public health (undulant fever), this film has a great potential in contributing to the maintenance of a strong and healthy agriculture.

These documentary films—depicting catastrophes such as floods, forest fires, plagues, outbreaks of disease—show the forces of nature in disharmony with the land. The educational content is integrated into this strong, dramatic approach, lending perhaps even greater emphasis to the need for awareness or effective action. Then there is the incentive training film, through which effort is made to develop an urge to do as well as to teach. *Dead Out*, a film made for the Forest Service to teach the proper method of burning brush, is a good example of this type of film. But there is another type of film produced by the Motion Picture Service that comprises the major part of its workload. These are the simple "how-to-do-it" films whose subject matter is diverse, ranging from topics such as the control of wheat stem rust, how to get rid of the corn borer, the eradication of weeds, to control-measures for poultry diseases.

FILMS ALSO AID THE FARMER'S WIFE

Some of our films are produced to meet special agricultural problems, others to provide helpful information to farmers' wives and their families. Films in the latter category include titles such as *A Step-Saving Kitchen* and *Truly Yours—The Dress That Fits*, produced for the Bureau of Human Nutrition and Home Economics. Together, all of our films are produced with the objective of not only helping to improve our farming methods, but also to help raise the standard of living for the more than six million farm families of America.

Many members of the personnel of the Motion Picture Service have been recruited from walks of life other than our farms. But,

invariably, they are eventually converted to the faith that this nation's well-being is in great part dependent upon an enlightened rural citizenry and a careful husbanding of our soil resources—our croplands, rangelands and forests.

In every film produced by the Department a thread of that philosophy is interwoven. Taken alone, each of our films may contribute perhaps in small measure to the establishment of a strong rural economy. But in the aggregate, over the years, along with the Department's other informational media, they serve to build an ever-widening fabric of agricultural information aimed at the preservation of our soil resources and increasing their productivity.

THREE MAIN CHANNELS OF DISTRIBUTION

Once a film is produced, how does it reach its primary audience—the American farmer and his family? Through three main channels: cooperating film libraries at state colleges and universities located in every state and territory; film libraries in regional field offices of the Department; and finally, school systems and lending libraries.

Film budgets are seldom sufficiently large to supply all cooperating libraries with prints. Available prints are therefore placed with those regional libraries in which the subject matter of the film is deemed most applicable. No charge is made for these prints. In return, the libraries manage the distribution of these prints to Departmental field offices without charge—to schools, granges and other groups for a small service charge.

AMERICA OWES MUCH FOR THEIR AID

The service performed by these film libraries in the distribution of agricultural films is an outstanding example of the kind of production-distribution teamwork whose efficacy cannot be measured by the yardstick of dollars and cents. It has enabled the Motion Picture Service to reach a vast audience, to bring agricultural information not only to the great

farming centers, but to isolated villages and hamlets throughout America. It has put training tools into the hands of our more than six thousand county and home demonstration agents, into the hands of 4-H Club members, instructors at state agricultural colleges, church and civic groups—in fact, any group able to secure a 16mm sound projector. Since a Department of Agriculture film is considered a public service to disseminate important information to the taxpayers who have financed its production, the only limitation imposed upon a showing is that no admission charge be made.

MEETING DIFFICULT BUDGET PROBLEMS

Ever since the war the appropriation for the Motion Picture Service has been far below the pre-war level though costs all along the line have increased. The appropriation proved insufficient even to maintain production facilities and necessary service functions for the Department and left nothing for production of pictures. It became a question of how to continue in existence. In order to overcome this situation, it was decided that motion picture work performed by the Service would have to be paid for by the sponsoring agencies and bureaus at actual cost. Such reimbursements and transfers of funds have permitted the Service to maintain its facilities and a somewhat small production staff—script writers, directors, cameramen, editors, and sound men.

SERVES OTHER GOVERNMENT AGENCIES

Furthermore, though its primary responsibility is of course the production and distribution of agricultural films, the facilities of the Motion Picture Service, when its workload permits, are made available, upon request, to other federal and state agencies. In the past few years, a series of medical training films has been produced for the Veterans Administration, from the writing of the script through complete production. The series includes a number of widely-acclaimed films

THIS BRIGHT LAND is captured in the lens of a Motion Picture Service camera.



such as *Journey Back* and *You Can Hear Again*.

Agencies other than the Veterans Administration who have made use of our facilities include the Air Force, the Corps of Engineers, Federal Security and others. Agreements have been entered into with several states for co-operative production of agricultural pictures. For example, such agreements have been made with the states of Virginia and Louisiana.

FIRST GOVERNMENT FILM DEPARTMENT

History tells us that the Department of Agriculture was born almost 150 years ago when a clerk in the Patent Office was put to work distributing seeds. It was only in 1889, however, that the function of the Department in our then-agrarian economy was recognized and the Department was raised to cabinet rank.

The history of the Motion Picture Service, in its struggle for recognition, almost parallels that of the Department. It was the first governmental unit to produce an informational motion picture. But since films in those days (1908) were looked upon with a great deal of skepticism — this was the era when films were devoted almost exclusively to slapstick and the peephole-type of comedy — production in the Department continued as a semi-bootleg operation until 1912. At that time the use of motion pictures won official recognition through the simple ruse of photographing the contemporary Secretary of Agriculture as he addressed a boys' corn club. When the film, taken without his knowledge, was shown, a new convert to the use of motion pictures was made, and shortly thereafter what is now the Motion Picture Service was set up to produce and distribute motion pictures for the Department as a whole.

PROVED VALUE IN FIRST WORLD WAR

With the outbreak of World War I, the Motion Picture Service proved its value as production mushroomed to large proportions. If recognition of the unit's importance in disseminating agricultural information needed bolstering, that period provided ample opportunity.

In World War II, the facilities of the Motion Picture Service in the Department were borrowed by the Office of Strategic Services. However, the production of agricultural films was continued in a temporary location until December 1945, when its facilities were returned.

One of the by-products of mass-training in the late war was the tremendous impetus given to the use of educational and informational films. In the years that have since elapsed, the commercial film industry has outgrown its early stages of trying to find its place in the sun. It is now taking great strides toward maturity. And with maturity have come new responsibilities of which we in the Motion Picture Service are keenly aware.

Sponsors are no longer satisfied with jerry-built films, a patchwork of old stock and original footage quickly put together to meet

(CONTINUED ON PAGE FOURTEEN)



Studio production crew at work on Department of Agriculture sound stage.

Producing Agricultural Films

by Walter K. Scott

IMAGINE A SERIES OF MOVIES in which the hero is almost always a villain! Let's say we're stretching a point here and there, but come up with some interesting contrasts — contrasts between the entertainment motion picture productions and those of the Motion Picture Service of the U. S. Department of Agriculture.

Our heroes are villains. One fascinating charmer, *Anthonomus grandis*, manages to eat his way through almost a quarter of a billion dollars worth of the nation's cotton yearly. His screen name is Boll Weevil. When *Melanoplus mexicanus* hits the road, he leaves twenty-five million dollars worth of destroyed crops and several hop-happy cameramen behind him. Keeping a Baltar lens focused on the migratory grasshopper is quite a roving assignment. *Popillia japonica*, *Heliothis armigera*, *Leptinotarsa decemlineata*, and dozens of other plant pests, all villainous heroes, can account for rendering useless over a billion and a half dollars of the nation's plant life. Add to the damage they do the losses brought on by plant parasites such as *Puccinia graminis* or *Cronartium ribicola*, and then open up the casting office to the non-vegetarians — characters who gorge themselves on cattle, hogs, poultry, and so on. These boys represent big business. But they present a casting problem because they're too busy to come into a studio to go through their act. A Hollywood contract couldn't entice a *Brucella abortus* away from nibbling at the digestive tract of a wayward Hereford.

SERVICE COVERS THE COUNTRY-PLUS

So the Motion Picture Service goes after them! They load down camera and sound trucks with personnel and equipment and head for the highways and byways between Washington, D. C., and about anywhere else in the United States. Once in a while they'll

even cross the borders to capture on film the perpetrators of hoof-and-mouth disease which cuts into the income of both the United States and the Mexican Republic.

No studio flats and prop trees for these crews! Their broad canvas is nature itself. But, even here, they're peculiar. A placid azure lake doesn't interest them unless it's infested with mosquitoes. Any body of water doesn't interest them much unless there's too much of it, causing floods — or too little, causing drought. A cozy fire built out in the open, under the stately trees of a National Forest, has little pastoral quality for them. But that same fire, out of control, has them eating smoke and using burning brush as tripods until the film starts to melt. Snow and sleet are considered photogenic when they're blowing around at eighty miles an hour. Even farm hillsides take on increased interest value when they show signs of erosion.

THEY'RE A HARD-WORKING CREW

When we speak of a crew, we mean a combination of motion picture director and motion picture photographer, usually traveling in a small truck-type auto loaded with cameras,

(CONTINUED ON THE FOLLOWING PAGE)

WALTER K. SCOTT is Chief of Production, Motion Picture Service, U. S. Department of Agriculture.



Farm Filmmakers:

(CONTINUED FROM THE PRECEDING PAGE)
film, cables and lighting equipment sufficient to illuminate small interiors as needed, such as a room in a home, an office or place where small meetings are held.

When the script is more ambitious and calls for sound on location and greater lighting problems, a sound man and portable sound outfit are added, with an extra man for handling lights.

Each new script presents new problems for the picture crews, whether it be the tricky light on the snow on a Western range at an elevation of 12,000 feet, or the careful disinfecting of personnel when going into areas where foot-and-mouth disease is prevalent, or perhaps the script doesn't list the scene, but in the midst of a forest fire stands a building and the cameraman lends a hand in saving it, an act not listed as one of his duties.

FIGHTING THE ELEMENTS FOR FILMS

But the word "duty" and the term "getting the picture" never conflict when an emergency arises, such as riding the camera in a small boat over the swirling waters of a flooded river to record the damage done to life and property as it covers farms and floods cities, or clinging precariously to a bulldozer pushing against towering snowdrifts to picture the opening of roads where humans and animals have been isolated by blizzards and literally fed from the sky by air-borne crews of relief workers. At such times home comforts are seldom available. The yarns in the camera room tell of one crew that sat down at the end of a harrowing day to a deluxe breakfast consisting of canned apricots, candy bars and cigars of questionable quality.

Directors on these crews have abandoned pink shirts, yellow boutonnieres, and short riding crops in favor of blue denims and hip boots. Whereas the Hollywood director tells

his cast how to re-enact the motions of pre-mating, his counterpart, the Motion Picture Service director, must recognize the symptoms of spawning in his cast and capture them "*in flagrante delictu*." The script he works from almost always calls for a scheme to thwart the hero from multiplying. Killing off the hero is even better, provided there is an extreme "close-up" showing the death and the instrument that caused it.

THESE ARE PRODUCTION PROBLEMS

The Motion Picture Service director has an elastic production schedule. He can't pick out the time he'd like to do his shooting. He has to wait for things to happen, and catch them when they do. This often involves a return to the scene through the seasons, and can keep him scurrying from one side of the continent to the other. The life cycle of his cast will accept no changes.

The sound crew isn't interested in background noises as such. What would be considered in other quarters as background are to the crew the main noises—the drone of locusts, the crackle of fire, the bleating of stricken livestock.

The cameramen have the advantages of lighting with the sun, also the disadvantages when the sun doesn't show. This means long sieges of inactivity when everything within the artiste cries out for a chance to get a close-up of *Choristoneura fumiferana* munching on a spruce bud.

FILM CONTENT HAS TO BE RIGHT

Hollywood hires experts to give technical advice on subject matter. The experts on agricultural subjects hire the production unit. They often go along to keep the director informed, and they're good to have on hand so that back in Washington they can certify to the factual accuracy of the scenes. They have to satisfy a very particular audience—an audience that wants information—good, reliable information...an audience that knows firsthand about blights and diseases and floods and



"WATER FOR A NATION" depicted in the recent Soil Conservation Service film on this vital subject.

fires...an audience that wants to learn how to overcome or control disasters which threaten their livelihood. A Motion Picture Service film has to provide the factual answers.

In Washington the Motion Picture Service maintains an active sound stage, a film processing laboratory, an animation unit, a small staff of writers, directors, cameramen, editors, and sound technicians, a film library of black-and-white and color scenes, and a music library where many moods are indexed and cross-indexed for the tastes of future audiences. These constitute the basic production organization to which is added, as needed, such specialists as actors, narrators, composers, musicians, et cetera.

And as writers scribe, cameras grind, editors snip, directors scream for "action," narrators lisp through throat lozenges, and actors emote—the battle of man and many of his common enemies is recorded each day in the work of the Motion Picture Service. ●

Farm Films in the Field

★ Out on the farm and in the field where some 3,000 county agents render inestimable service to rural America, the motion pictures and other visual media prepared by Department of Agriculture experts, state extension departments, sponsors of farm products and implements, etc. are put to the great test.

Paul Kunkel, Brown County agent at Sleepy Eye, Minnesota, whose picture appears on the opposite page is one of those regular users of films. He has averaged 25 to 35 films a year at farmer meetings. A unique device he uses occasionally is to set up the projector in a hog house or barn where he discusses at first hand the practices he wants farmers to see. A bale of hay and a pig brooder shown in the picture (right above) provide the stand for the projector. He has had as many as 110 farmers in a hog house like this to see his films.



FOREST SERVICE CAMERA IN ACTION

Many scenes are filmed from the top of a station wagon that has been modified for picture-taking. Richard W. Mosher is shown working on "The Greatest Good" a recent Forest Service film made in memory of Gifford Pinchot.

Rural Audiences Are Growing

by Paul E. Miller

BACK IN 1914 when Congressman Lever was arguing for the passage of the Smith-Lever Extension Bill which established the county agent system, he said, "It is not sufficient to tell the farmer—he must be shown—the appeal must be made through his eye." Certainly Mr. Lever was not thinking of motion picture film at that time, but extension experience has proved his foresight and how right he was. Visual presentation in its many forms dominates extension work today.

County extension agents today are getting information to more rural people through press, radio and visual aids than ever before. Not the least of the visual aids is the motion picture film. In our state of Minnesota, county extension workers in 1949 used 10 times more films than in 1944, when our State Agricultural Extension Film Library was organized.

INFORMATION PROGRAMS USE ALL MEDIA

Motion pictures play a very important part in getting information to farmers and homemakers. However, we believe that to be effective, a county's information program must be based on the balanced and well-coordinated use of all information media. Movies fill a peculiar need in our Agricultural Extension work. They do it well, but, of course, they do have some limitations which we will point out later.

The rapid increase in use of motion pictures here, and in other states as well, is due to a combination of factors. The need for some medium which would attract people to rural meetings as well as present information in an attractive form at these meetings has always been present in Agricultural Extension work. Lack of electricity in many rural areas, heavy and inefficient projectors to show motion pictures, and the dearth of good films greatly retarded the use of motion pictures in Agricultural Extension meetings, however, until about 1945.

POSTWAR PROJECTORS FAR SUPERIOR

With the end of the war and the release of materials for civilian production, a flood of new equipment appeared on the market. Much of the projection equipment was far superior to anything which had been produced before. It was much lighter, it was easier and simpler to use, and it projected a clearer and sharper picture on the screen. The rapid spread of rural electrification has also given great impetus to the use of projected visuals. More recently, the production of a wealth of new films in every field of farming and homemaking has increased interest in films to a degree not dreamed of before. Finally, promotion in the use of films by visual educational directors and others interested in the field has carried the movement to a point where many county

extension workers would be lost if their motion picture program were suddenly stopped.

The rapid acceptance of motion pictures as a medium of disseminating information, gratifying as it may be, carries some dangers with it, too. All who are working with farm people have not fully realized that motion pictures, like other teaching devices, are merely tools in the hands of a teacher. They are sharp tools and must be used as such. Some people may be actually wasting time by using movies. By and large, motion pictures are not ends in themselves. A movie is not always the best medium for getting information across to farmers and homemakers. A set of colored 2 x 2 slides will frequently serve as a basis for discussion and result in more permanent teaching than a movie on the same subject.

A smoothly operating state library of Agricultural Extension films is the key to their effective use by county workers. In Minnesota every county extension office is equipped with a modern 16mm sound projector or is in a position to get one whenever it is needed. Our agents cannot keep on hand the films they need during the year. Some use as many as 50 films a year. Many of these films are not used more than three or four days at one time, others, of course, are used as much as a month. In any case, a county cannot afford to buy all, or even a large part, of films needed during the year.

THOROUGH KNOWLEDGE OF FILMS NEEDED

Operators of the larger commercial libraries sometimes are not familiar with the way Extension workers must operate. They cannot serve extension's needs entirely as the field is limited, and most libraries could not afford to carry all the films needed. To serve county Extension workers efficiently, the person operating the library must understand 4-H, home demonstration, and Agricultural Extension work. He must know the contents of every picture in the library and how it can fit into various county programs. He must become personally acquainted with the workers who use the films. A mere mechanical booking system is not enough to give effective service.



PAUL E. MILLER is Director of the Agricultural Extension Service, at the University of Minnesota.



COUNTY AGENT PAUL KUNKEL is a regular user of films in his field work. (see page 22)

Films must be kept busy. The state film librarian must know about new productions in the field of agriculture and homemaking. Moreover, he must work with the producers of films to guide production into lines that county extension workers need.

AGENTS MAKE USEFUL LOCAL FILMS

Our agents have made some motion pictures locally. This practice has been rather significant in the dozen counties where agents have motion picture cameras. One of our agents, for example, recently filmed the activities of many of the better 4-H Clubs in his county for less than \$50. These pictures, shown to local people, will stimulate 4-H work in the county as no other medium could do. These local movies used in combination with pictures from the State Office will make a well-rounded program for this agent's 4-H Club program.

Our agents are adept at adjusting their methods to the situation at hand. Motion pictures are shown under a wide variety of conditions. Frequently the high school auditorium is used. Thus, a crowd of 200 or 300 people can see and discuss the agents' motion pictures. Again, the home agent will take the projector into a home for a project meeting at which maybe only a dozen women are present. The 4-H Club leader may use the projector for an evening meeting outdoors at a campfire.

DEMAND INCREASES WITH POPULATION

The use of motion pictures in Agricultural Extension work will continue to increase. As more workers are added in the counties, the demand for films will increase. Likewise, as the number of people contacted and the number of meetings which extension workers attend increases, the demand for films will grow.

New lightweight and more efficient projection equipment will also continue to promote the use of movies in this field. A need which
(CONTINUED ON THE FOLLOWING PAGE)

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must be met, however, is the production of new films suitable to do the job needed in Extension. This will mean that companies interested in production must work with farm leaders who actually use their films. Many industrially sponsored films have contributed to the available agricultural film sources for extension workers.

Some of the sponsors, however, have failed to realize that their films will not be shown at all if too much advertising is embodied in their films. A few companies have done remarkably well and are getting excellent results from pictures made with agricultural workers. They have used only a minimum of advertising. This source of films does hold some promise in agricultural work, providing the sponsors realize what they must do to have an acceptable film.

Workers in Agricultural Extension must be trained in the use of motion pictures if films are to be of maximum value. Colleges preparing agricultural teachers and extension workers must include in their curricula a regular course in the use of visual aids if their graduates are to use these media. The future of motion picture films in Agricultural Extension work is established. However, certain considerations that we have mentioned must be kept in mind if the program is to continue as the important segment it is in the Agricultural Extension information program today. ●

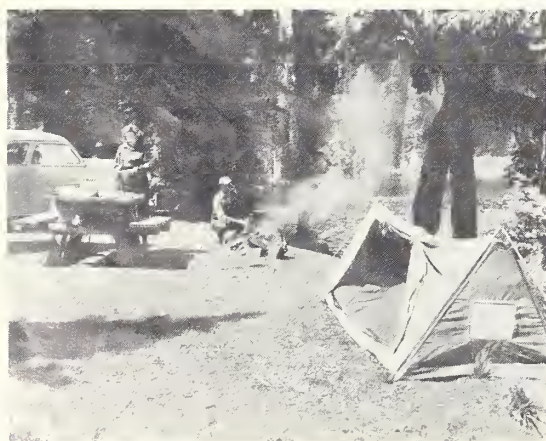
Editorial Notes and Comment

◆ We are indebted to the pictorial library of the Motion Picture Service, U. S. Department of Agriculture, for the original material used in our own photo-composition for this month's cover. The pictures illustrate the American farm scene — visualized by films. ●

* * *

◆ Information about buying or borrowing Forest Service films may be obtained from either the Washington Forest Service office, or the Motion Picture Service, USDA, Washington, D. C., or any of the Regional Foresters located in Missoula, Montana; Denver, Colorado; Albuquerque, New Mexico; Ogden, Utah; San Francisco, California; Portland, Oregon; Philadelphia, Pa.; Atlanta, Georgia; Milwaukee, Wisc.; Juneau, Alaska. ●

PROTECTING OUR FORESTS for the good of all is the mission of Forest Service motion pictures.



Visual Guardians of Our Nation's Forests

• U. S. FOREST SERVICE MOTION PICTURES GAIN WIDE ACCEPTANCE •

WITH THE NATION STILL USING sawtimber faster than it is being replaced by forest growth, the Forest Service of the U. S. Department of Agriculture realizes that the important job of teaching good forest management is far from completed. To reach the thousands of Americans who still need to be educated in wise forest use, the Forest Service relies strongly upon its movies.

Altogether, 36 Forest Service films are in circulation. These vary in length from two-minute trailers to half-hour shows. They are produced in cooperation with the U. S. Department of Agriculture Motion Picture Service, and are circulated by the Motion Picture Service through its 72 cooperating film libraries at state educational institutions, through the Washington and regional offices of the Forest Service, and, occasionally, through commercial channels.

The principal outlet for these films is through the nine regional offices of the Forest Service in the United States and the Alaskan office at Juneau. As regional offices receive requests from schools, churches, clubs, horticultural societies, sportsmen's groups and civic groups, the films are scheduled and shipped out several days in advance of the showing date. There is no charge for use of the film, but the user must pay for transportation charges.

Most forest supervisors have movie projectors available to them, and often the forest supervisor or a member of his staff will show films before interested groups. The films are also used by state foresters. The forester for the Cook State Forest of Pennsylvania, for example, has made a practice of showing outdoor movies each Saturday evening of the summer season. In this way, thousands of picnickers and campers have learned about the nation's forests and its needs.

Because the films are distributed through many channels, it is impossible to know precisely how many people have seen Forest Service movies. It is known, however, that

2,237,683 persons saw films circulated during 1949 from the Washington and regional offices of the Forest Service.

In the library of Forest Service films are movies on national forests, timber management, wildlife management, forest protection, forest recreation, watershed management, and range management. While some films are especially applicable to certain geographical regions, almost all of the films in the library may be used advantageously in any part of the country.

Many of the films are ideally suited for school use. In this group are such eminently successful movies as *The Frying Pan and the Fire*, *Dead Out*, *Lifeblood of the Land*, *Everyman's Empire*, *Tongass Timberland*, *Timber and Totem Poles*, *There's More Than Timber in Trees*, *Forests Forever*, *The Forest Ranger*.

One of the most popular of all Forest Service films is *Realm of the Wild*, a three-reel wildlife story. It ranked second last year among all USDA films in total number of prints sold. The Winchester Repeating Arms Company, for example, has bought more than 100 prints. Warner Brothers condensed this film into a ten-minute theatrical version.

Another picture, *Then It Happened*, a dramatic documentary on the disastrous 1947 Maine forest fire, produced jointly with the Motion Picture Service of the Department of Agriculture, won the blue ribbon as the best safety film of the year. The National Safety Council selected this picture as the best produced during 1948 in the general field of safety.

Through its movies the Forest Service reveals itself not only as the custodian for the public of our national forests but also as a research organization that is helping the farmer and the industrialist reap the greatest benefits from growing and processing wood — that is striving to serve the best interests of all groups. Moreover, the Forest Service hopes its movies will help people see that forests and woodlands are a valuable resource that should be safeguarded for all time. ●

SCENE IN "THEN IT HAPPENED" the Forest Service prize safety film of the Maine disaster.



FOREST SERVICE FILMS give Americans a glimpse of the lives of lookouts, rangers on their jobs.



Films Can Help Conserve Soil Resources

• SOIL CONSERVATION SERVICE EDUCATES PUBLIC VIA SCREENS •

CONVERTING SOUND AND CELLULOID into life-giving topsoil might seem to be a wondrous process confined to the science of chemistry or physics, but, without benefit of the laboratory, Soil Conservation Service films daily perform this feat by emphasizing the importance of soil and water conservation and showing the farmer how to replenish the soil and prevent erosion.

For the last 15 years, SCS motion pictures have been making easier the Soil Conservation Service's man-sized job of making the farmer deeply conscious of conservation farming, encouraging conservation farming, and putting conservation farming to work. In the early days of the SCS program, educational "showboats" — panel trucks carrying a generator and projector — carried to some of the West's isolated villages their first sound movies.

FILMS THAT MEET VARIED NEEDS

Multifarious best describes SCS films, for they are of many types. Some are general films which explain the inter-relationship between conservation of natural resources and economic and social prosperity; some are conservation how-to-do-it's designed to teach the farmer conservation farming; some are social studies in film form; others have characteristics of all previously mentioned.

While SCS pictures are intended to be shown to the general public, in cities as well as on farms, they are primarily designed for farmers; for it is to the farmer we must turn, after all, to realize conservation on the land.

SCS films show the farmer how to get the most production out of each acre by putting it to the use for which best suited; they show him conservation problems and offer solutions; they show the farmer how to protect his land from erosion and loss of fertility.

There are over 2,000 soil conservation districts in the country including, now, more than a billion acres of farm and ranch land.

NATIONWIDE DISTRIBUTION CENTERS

Distribution of SCS films is made through Department of Agriculture film distribution outlets and regional offices of the Soil Conservation Service. The latter are located in Upper Darby, Pennsylvania; Spartanburg, South Carolina; Milwaukee, Wisconsin; Fort Worth, Texas; Lincoln, Nebraska; Albuquerque, New Mexico; and Portland, Oregon.

Last year, the seven regional offices alone reported an attendance at film showings of more than 1,000,000 persons. The actual total attendance figure at SCS film showings is several times that number, when showings of USDA cooperating film library prints and purchased prints are considered.

The Soil Conservation Service motion picture program is founded on the sound principle of putting the best into a film and

getting the most out of it once it's made. Consequently films in regional offices are not permitted to lie idle in vaults but are strenuously "pushed." Field men are vigorous in their use of films, planning programs for farmer groups, civic organizations, schools, and the like. They attend meetings of farmer and civic groups, show films and re-emphaize in lectures and discussion the importance of conserving our natural resources. During the summer, SCS fieldmen conduct conservation workshops for teachers at schools and colleges where they make heavy use of films. As practiced by them, the "personal touch" in using films cannot be overvalued.

COOPERATE WITH COMMERCIAL PRODUCERS

Losing no opportunity to further the cause of conservation farming via films, the Soil Conservation Service cooperates with commercial producers making agricultural films by tendering technical advice on soil and water conservation matters, reviewing scripts for scientific accuracy, making accessible stock footage, and, as was the case on several occasions recently, by giving on-location assistance. The Service believes that by these activities, it helps put into circulation many creditable films containing accurate conservation data which otherwise would not have been made available to the public.

Twenty-six SCS films are currently being circulated. Significantly, of the first 10 most popular USDA films in terms of sales last year, 6 were SCS films; of the 10 most popular films in terms of showings, 2 were SCS's. More important than that they show SCS films to be pleasing to audiences, the figures show hearteningly that Americans are aware of the need to inform themselves about the problem of soil conservation.

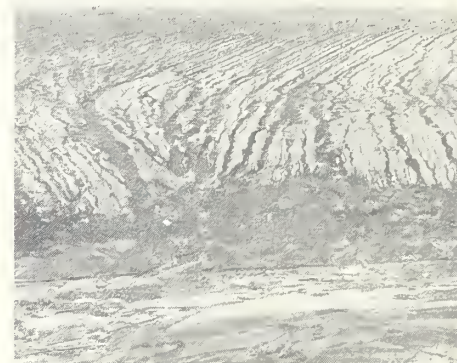
The latest SCS release is *Water for a Nation*, a black-and-white production running 19 minutes. It is an extremely timely film, for some of the problems shown in it are no more sharply defined than by the critical New York water shortage. *Water for a Nation* makes the point that farmers and ranchers depend upon water to raise their crops and livestock, while the nation depends upon the farmer to guard its precious water supply by practicing soil and water conservation. It shows that conservation farming helps to keep the water in the soil where it falls as rain or snow, thus retarding run-off and floods, and in arid country is the means of utilizing every drop of water.

HOW YOU CAN GET THESE PICTURES

Information about buying or borrowing these and other SCS pictures may be obtained from either the Washington SCS office, the regional SCS offices, shown elsewhere in this article, or the Motion Picture Service, USDA, Washington, D. C. ●



"SOIL AND WATER CONSERVATION" shows proper land use as basis for conservation farming.



"EROSION" is a Soil Conservation film relating the story of havoc wrought by erosion.



"WATER" tells the story of this resource; its values and its potential destructive power.



"TOPSOIL" tells about that thin layer on which we depend for most life necessities.

IN ITHACA, NEW YORK, last July there assembled a large group of visual aid specialists and editors representing every state and territory. The scene was Cornell University, and the occasion was the Extension Service visual aids workshop. The participants had been called together to advance visual aids in extension work.

Why should the Extension Service be calling such a workshop?

The Extension Service is first and foremost a teaching agency, devoted to bringing to farm and rural people the latest developments in the fields of agriculture and homemaking. Dedicated to improving the lot of the farmer and his family, the Extension Service encourages the farmer to adopt agricultural practices calculated to increase his earnings, improve his properties, land and livestock, and to provide a higher standard of living.

11,000 WORKERS IN FIELD

There are some 11,000 workers in the Cooperative Extension Services of the 48 states and three territories, most of whom are county agricultural and home demonstration agents located in nearly 3,000 counties. They are cooperatively employed by the counties, the state agricultural colleges and the United States Department of Agriculture. These extension workers have the job of taking to the farm people the latest recommendations and information derived from the Department and state college research. This information has to be in simplified, localized, ready-for-action form and beamed directly at the particular problem the people of that county or locality face.

In carrying out its teaching program the Extension Service makes full use of all informational and educational media, but in so doing it is distinguished from other teaching agencies by the fact that it accomplishes its purposes more by *showing* the how and why than by telling about them.

Logically, then, the Extension Service finds visual aids, and particularly motion pictures, sources of invaluable help in its program.

PICTURES DO THESE THINGS

Our research in extension educational methods have shown us a number of things about motion pictures:

1. Motion pictures can arouse emotions and change attitudes.
2. Film forums are an effective

People Believe What They See

by M. L. Wilson, Director of Extension Work
UNITED STATES DEPARTMENT OF AGRICULTURE



THE FACES OF RURAL AMERICA glimpsed in a typical farm meeting. Millions now see films in meetings like these each year.

means of arousing interest in community needs.

3. Motion pictures can give new concepts of things outside the range of experience.

4. Motion pictures are authoritative. They can teach people who would not respond to an instructor.

5. They have drawing power. People will come to a movie who would not attend a lecture.

6. They are valuable because they give everyone in successive audiences the same message.

7. Motion pictures can teach faster than lectures.

8. They can teach more fully than the lecture method of teaching.

9. They can reach people of less education.

10. Teaching given by motion pictures is remembered longer.

11. Movies preceded by introductory comment and followed by discussion are more effective.

PROBLEM IS SUITABLE FILMS

Our problem in extension work is not whether or not to use movies, but how to get the movies we need. Many of the extension agents produce, and make good use of, their own amateur movies. Many of our state extension offices make movies for use of extension agents in their state. This varies all the way from a few states with trained production crews to states that contract for necessary help in making an occasional movie. Examples of state productions include: Missouri's *Balanced Farming*; Alabama's *Farm To Kitchen*

With a Market Basket and More Corn for Alabama; Illinois' 4-H pictures *Tumbling Is Fun, Keeping Fit, 4-H Camping in West Illinois*, and *Swimming for 4-H Clubs*; New York's *Freezing Fruits and Vegetables*; and many others.

64 MILLION ATTEND MEETINGS

Total attendance at extension meetings during the last year was more than 64 million people. The proper motion picture can add life and realism to almost any of the nearly 2 million meetings extension agents hold each year. There are many practices and situations, educators agree, that cannot be taught satisfactorily without some kind of visual aid to help the audience see exactly what you are talking about. Extension agents cannot take dairy herds or growing fields of corn into their meetings but they can and do take motion pictures of these things to hundreds of meetings. So it's easy



M. L. WILSON, Director of Extension Work, USDA

to see why motion pictures do and should play an important part in such an educational undertaking.

Each State extension service serves as an official distributor or depository for U. S. Department of Agriculture motion pictures. This arrangement makes the Department pictures available quickly to the county extension agents as well as to other film users in the State. Many films from commercial producers and other sources supplement the films in the State extension film libraries.

But the demand for films from county extension agents, schools, farm groups and others is greater than the film libraries can meet. State Extension directors and we in the U. S. Department of Agriculture are trying to help meet this demand within our limited budgets by making more movies and buying more prints. The 16mm industry and commercial film sponsors can be very helpful in providing needed films. They can help provide films that can be used educationally in line with the county extension agents' local needs. Some of them can also be helpful in the training of extension agents in the use of movies.

TWO KEY PROBLEMS NOTED

It should be pointed out, however, that in their use of commercial films, county extension agents have two basic problems. One deals with advertising or sales endorsement of specific products, and the other with distribution or how the agent gets the movie. We have to keep in mind that extension agents are tax-paid public servants. They are making good use of institutional or sponsored educational movies, but they are not likely to make much use of those that might be classed as product-selling or advertising movies. Regarding distribution, the problem is one of the agent first knowing about the movies that fit his local needs, and second, being able to get the needed movie quickly and dependably. Frequently agents do not use suitable sponsored films simply because they do not know of their availability.

State extension film libraries are set up to serve the agents' needs. Concerns having movies which the agents could use would do well to check with their State extension office and work out the best possible arrangements for making the movie available in that State.



Visual Aids for Rural Teaching

by George C. Pace, In Charge, Visual Aids Section
EXTENSION SERVICES, U.S. DEPARTMENT OF AGRICULTURE

SOMEONE HAS MADE the remark "It is what they *see* that helps them understand what they *hear*," and that is in a nutshell the principle the Federal and State Extension Services have been using for many years in teaching better agricultural methods to the American farmer.

Nearly 3,000 counties of the United States have one or more agricultural representatives, both men and women, cooperatively employed by the Federal Government, the State Land Grant College, and the county. It is these representatives, the county agricultural agents and homemakers, who pass along to the farmers of our nation information garnered from research by the United States Department of Agriculture, the State Land Grant Colleges, the State Agricultural Experiment Stations, etc., for better agriculture and homemaking. We have found through many years of practical experience that the combined senses of seeing and hearing, used collectively, surpass any other known method or methods in the teaching of voluntary audiences.

SLIDES & SLIDEFILMS

Through the years we have kept pace in using the most modern visual aids of the time — from the old $3\frac{1}{4} \times 4$ black-and-white lantern slide, through black-and-white slidefilms to color slidefilms and 2×2 color slide sets. Today the 2×2 color slide is without question the No. 1 visual aid employed by the county and home agent. In view of this popularity of the 2×2 (double-frame) color slide, we now make all of our color slidefilms and many of our black-and-white films in this size in order that individual frames may be cut from these films, mounted in 2×2 ready-mounts or the new aluminum binders and used in slide form, thus permitting the agents to insert many of their own slides locally produced. This has the effect of bringing the demonstration area or subject right down on the home front. Experience has definitely shown that this localizing of the subject has great selling advantages over using pictures that have been made in another part of the country. The difficulty

formerly experienced by home demonstration agents in the darkening of farm homes in mid-afternoon to show slides and slidefilms is now completely in the past with the advent of the new 1000-watt projectors. These new projectors will definitely be a boon to the agents in the use of slide material.

Immediately upon the completion of a new slidefilm, one print is automatically sent to each state extension service for screening as a notification print. If the film is applicable for use in that section of the country, additional prints may be purchased for distribution to county agricultural workers within the state. Recent color slidefilms released are: *A Step-saving U Kitchen*, *Diseases of Vegetables*, *Diseases of Fruits*, *Diseases of Cereals*, *Insect Pests of Vegetables*, *Crops of the Americas*, etc. It is interesting to note that over 30,000 of our slidefilms were purchased last year by organizations other than Extension. Most of these were purchased by schools

and colleges teaching agricultural subjects.

CIRCULAR LETTERS

In addition to using motion pictures and slidefilms, county agricultural workers make use of many other visual aids. One of the more popular uses is in dressing up their circular letters with animated illustrations which we have termed SPOTS. Not only does the use of the SPOTS dress up the letter, but they are most useful in helping carry the subject matter content visually.

STILL PICTURES

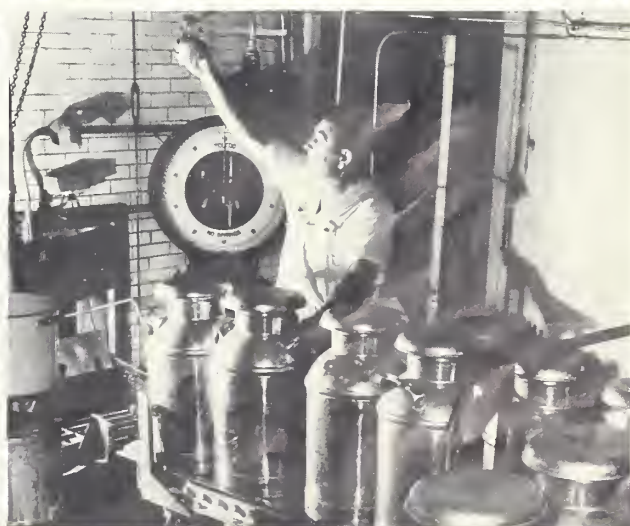
The Extension Service in Washington maintains a file of some 30,000 black-and-white still pictures depicting a great many phases of agriculture. To name but a few uses of these pictures — they are used for illustrating our own publications, by state extension services in their own publica-

tions, by editors of national farm magazines, exhibits. In addition a great number of the pictures used in the production of a slidefilm may come from this stockpile of agricultural photographs.

EXHIBITS

Both the Federal and State Extension Services make rather extensive use of exhibits. In the States these are usually produced for fair and large meeting use. Those produced by the Federal Office in Washington are usually designed for national use and more recently for international consumption. During the past year we have produced exhibits especially designed for and exhibited in Germany, India, and for the international FAO conference in Washington.

Yes, the man who said "It is what they *see* that helps them understand what they *hear*" may have said it in theory, but the Extension Services have proved the wisdom of his statement in practice.



FILM SERVICE: LINDSTROM

(CONTINUED FROM PAGE SEVEN)

a training need. Agricultural audiences, exposed over the years to virtually an assembly-line display of all types of carefully developed informational media, have also developed a sharper critical sense in evaluating motion pictures.

Today our films demand a more professional type of production. They call for meticulous care in planning and in research, for we must always bear in mind that farm audiences look upon our product as speaking with a special authority—representative of the vast facilities of the Department of Agriculture established to advance farm welfare.

REORGANIZED INTO FIVE SECTIONS

Cognizant of this responsibility, shortly after the war the Motion Picture Service was reorganized under the supervision of R. Lyle Webster, Associate Director of Information. Under the writer, the present Chief of the Motion Picture Service, five sections were set up: Script Writing, now under Sidney J. Abel; Production, now under Walter K. Scott; Laboratory, under Calle A. Carrello; Sound, under Reuben Ford; and Distribution, now under James E. Alford.

To man these work-units, motion picture people with war-time experience either in the armed forces or in the commercial film studios of the East and Hollywood were hired. Since our staff is small, one of our chief requisites in selecting personnel was the ability to "double in brass." We have, therefore, a number of combinations among our employees, i.e., director-writers, director-editors, etc.

Salaries, in relation to prevalent rates, are of course low. But we like to believe that in our work—contributing toward the strengthening of our rural economy, toward the renewal of the land and the preservation of our soil resources—there is more than the monetary compensation.

FOREST AND SOIL SERVICES ACTIVE

However, production activities on films in the Department of Agriculture are not confined solely to the Motion Picture Service. Forest Service and Soil Conservation Service personnel have directed, photographed, and edited most of the pictures made for those agencies. However, the Motion Picture Service provides the personnel and facilities for the technical processes leading to finished films. This type of part-production—from script writing to printing—is also made available to other bureaus and field offices that occasionally, either due to limited funds or the nature of the job, shoot their own footage and send it in for the final steps of production. It is a two-way, cooperative type of working agreement that enables the best possible product to be made, taking into consideration the amount of available funds as well as other production difficulties.

Looking back over its 38 years of motion picture activity, the Department can point to

such star-studded titles as *Power and the Land*, *The River*, *Harvests for Tomorrow*, or *Poultry—A Billion Dollar Industry*, that won the Grand International Prize at Rome in 1940, but it is the many humble, unsung, run-of-the-mine, how-and-what-to-do films, like *Hay Is What You Make it*, *A Step-Saving Kitchen*, and *Horses and Bots* that are the warp and wool of Department film work.

The advent of television is first making its effect known in the Motion Picture Service with the production of several "shorts." What television will mean to us tomorrow, only time will tell.

KEEPING UP WITH THE COUNTRY

But of one thing we are sure—over the years vast changes in American farming patterns have taken place, and our films are making a material contribution to the forces instrumental in effecting these changes. Paralleling the growth of American agriculture, from its early beginnings the Department has grown greatly, encompassing a great variety of activities. We in the Motion Picture Service hope we have kept pace with this growth, not so much in size as in the *value* of the films we have made available. ●

Agriculture's Films for Television

★ To service television stations, the United States Department of Agriculture has established a Television Film Library which is located in the Motion Picture Service in Washington, D.C. with other distribution points also designated.

Including several motion pictures of popular and specialized interest, the library will add new films as they are produced and released or older films that are "cleared" for television use.

Television stations may obtain films from the new library service on a loan basis, subject to distribution regulations stated in the new U.S. Department of Agriculture Television Film Catalog. ●

New USDA Catalog of State-Produced Films

★ Recently published by the USDA Motion Picture Service is a catalog of agricultural films made by colleges and universities, Extension Services and other State agencies interested in agriculture.

Twenty-eight pages long and mimeographed, the catalog describes 136 films and tells how each may be borrowed or purchased. Many of the films are of the how-to-do-it variety and very useful locally. Twenty-six States are represented in the catalog by their films.

Copies may be obtained from Motion Picture Service, Office of Information, U. S. Department of Agriculture, Washington 25, D. C. ●

FACTS ABOUT THE DEPARTMENT'S FILMS

USDA films are informational and instructional in type, and cover many subjects. They demonstrate improved methods in agriculture and home economics; they stress the need for conservation of soil and other resources; they explain the farm credit system, rural electrification program, forestry, land use, marketing, and kindred subjects; and they help increase the effectiveness of cooperative extension work.

☆ ☆ ☆

Since 1908, when the Department pioneered the educational film, motion pictures have been used in USDA programs to carry information to farm people.

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USDA films aid agriculture the world over. Selected subjects have been translated into 22 languages by the State Department and made available for foreign consumption through its embassies and legations.

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Facilities of the Department of Agriculture for motion picture production include laboratory, sound stage, and animation equipment. Motion picture personnel include script writers, directors, cameramen, and sound, animation, and laboratory technicians.

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In the Department's laboratory, optical effects are made, 16-mm. and 35-mm. black-and-white film processed and printed, and 16-mm. color film printed.

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Seventy-two local cooperating film libraries—in every State, Alaska, Hawaii, Puerto Rico, and the District of Columbia—and the regional offices of the Department are the chief distributors of USDA films.

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Sales of Department films are handled by United World Films, Inc., 1445 Park Avenue, New York 29, New York. Although the cost of films varies somewhat, a reel of 16-mm. black-and-white film may be bought for approximately \$15; color film, approximately \$50. Schools and other nonprofit organizations may receive a 10 percent discount.

TITLES OF USDA FILMS IN CIRCULATION

Adventures of Junior Raindrop
 Avalanches to Order
 Banking on the Land
 Battling Brucellosis
 Blessings of Grass
 Blister Rust—Enemy of the Pines
 Block That Termite
 Blue Lupine
 Bob Marshall Comes Home
 Cane Sugar
 Cicada
 Cicada, The
 Clearing Land
 Clouds and Weather
 Control of Worms in Hogs
 Conveying and Measuring Irrigation Water
 Cooperative Wool—From Fleece to Fabric
 Cotton the Co-op Way
 Crop That Never Fails, The
 Curing Pork Country Style
 Dead Out
 Decision for Bill, A
 Destructive Invader, A
 Do Unto Animals
 Duck Farming
 Erosion
 European Corn Borer, The
 Everyman's Empire
 Farm and City
 Farmers of Japan
 Feeding Farm Animals
 Fighting Large Fires in Brush and Grass
 Five Bandits of the Cotton Crop
 Flood
 Food and Soil
 For Health and Happiness
 For Years to Come
 Forest Fire Fighting in the South
 Forest Ranger, The
 Forest Smokechasers
 Forests Forever
 Freezing Fruits and Vegetables
 Fruits, Vegetables, and Cooperation
 Frying Pan and the Fire, The
 Fungi Snare and Destroy Nematodes
 Golden Secret, The
 Grass and Brush Fire Fighting
 Grass and Cattle
 Grassland
 Greatest Good, The
 Grow Your Own
 Guardians of the Wild

Harvesting Native Grass Seed
 Harvests for Tomorrow
 Hay Is What You Make It
 Heritage We Guard, A
 Home on the Range
 Horses and Bots
 How Animal Life Begins
 How Seeds Germinate
 How To Grow Hogs
 In Common Cause
 In the Beginning
 Irrigating Field Crops
 Irrigation—A Brief Outline
 Irrigation Farming
 It's No Picnic
 It's Your Land
 Kids Must Eat
 Killing Weeds With 2,4-D
 King of the Soft Woods
 Know the Eggs You Buy
 Know Your Land
 Learn to Swim
 Life of Plants, The
 Lifeblood of the Land
 Lifesaving
 Livestock and Mankind
 Livestock Cooperatives in Action
 Meats With Approval
 Men Who Grow Cotton
 More Milk
 Mosquito—Public Enemy, The
 Mosquitoes
 Most Dangerous Combination, A
 Muddy Waters
 Ocala
 Only a Bunch of Tools
 Operation of a Forest Nursery
 Orchard Irrigation
 Our White Pine Heritage
 Outbreak
 Ovulation, Fertilization, and Early Development of the Mammalian Egg
 Paul Bunyan Had a Son
 Pine Ways to Profit
 Pork on the Farm
 Poultry—A Billion Dollar Industry
 Power and the Land
 Preparing to Irrigate
 Prize Calf, The
 Producing Quality Poultry
 Rain on the Plains
 Raindrops and Soil Erosion

Realm of the Honeybee
 Realm of the Wild
 Research for Better Living
 Return of the Pines
 Richer Range Rewards
 River, The
 Roads and Erosion
 Rural Co-op, The
 Save the Soil
 Shopper's Dream Coat, A
 Sign of Dependable Credit, The
 Smokejumpers
 "Smokey Bear" Forest Fire Prevention Trailers
 Once Upon a Time
 It's Up to You
 Don't Blame Lightning
 Snow Harvest
 Soil and Water Conservation
 Some Pickin'
 Something You Didn't Eat
 South Grows Green, The
 Stem Rust
 Step-Saving Kitchen, A
 Strength of the Hills
 Sugarcane
 Swimming. Part I, The Beginner.
 Swimming. Part II, Getting Afloat
 Swimming. Part III, Advanced Strokes
 Terracing in the Northeast
 Then It Happened
 There's More Than Timber in Trees
 Timber and Totem Poles
 Today's Chicks
 Tongass Timberland
 Topsoil
 Transplanting Hen's Ova
 Tree Grows for Christmas, A
 Tree of Life, The
 Trees to Tame the Wind
 Truly Yours—The Dress That Fits
 Tuberculosis in Poultry and Swine
 Vesicular Diseases of Animals
 Veterans and the Land
 Water
 Water for a Nation
 Wetlands
 What Is a Farm Worth?
 White Pine Blister Rust
 Winter Wonderland
 Wise Land Use Pays
 Wool—Marketing and Manufacture

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